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ROMANESQUE ARCHITECTURE

BY

EDITH A. BROWNE

CONTAINING FORTY-EIGHT FULL-PAGE ILLUSTRATIONS
REPRODUCED FROM PHOTOGRAPHS



LONDON
ADAM AND CHARLES BLACK
1910



PREFACE

This volume is the fourth of a series of books written specially for the amateur, with the object of supplying in the simplest language that general information demanded by innate appreciation. The need for some such series of handbooks has been shown by the favourable reception accorded by critics and the public to the previous volumes—'Gothic Architecture,' 'Greek Architecture,' and 'Norman Architecture'; that reception has encouraged the production of the present book, dealing on similar lines with the general work of the Romanesque builders, one branch of which has already been specially investigated in the 'Norman' volume.

When it is the artistic appeal which prompts us to ask intellectual questions, there is always more or less impatience in the mood in which we seek for answers. First comes the enjoyment that is not born of knowledge, it is just an instinct; there follows the feeling that if we understood better we might enjoy more fully; then comes the search for knowledge as a means to an end. And that end is not knowledge for the sake of knowledge, but knowledge for the sake of getting into closer touch with a phase of human activity which has already aroused our interest. In these circumstances we experience little beyond hindrance and annoyance if we are compelled to extract the particulars we require from a voluminous mass of highly technical

Preface

matter couched in the language used by the specialist for the specialist.

The difficulty of making the necessary selection is greater in the case of architecture than in that of any of the other arts; for excellent as are many of the scholarly treatises already published, there was, prior to the inauguration of this series, little or nothing provided for the lay person. The man who is a lover of architecture without being a specialized student will, it is hoped, find in these books all that is necessary to render his architectural interests as complete and satisfying as he desires them to be.

CONTENTS

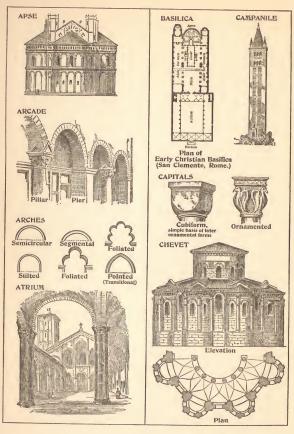
								PAGE
PREFACE -	-	-	-	-	-	-	-	V
		C	CHAPT	ER I				
THE GENESIS O	F ROMAN	ESQUE	-	-	-	-	-	1
		C	НАРТ	ER II				
THE ROMANESO	QUE BUILE	DERS	-	-	-	-	-1	14
		C	HAPT]	CD III				
			nar I I	CK III				
ROMANESQUE B	UILDINGS		-	•	-	-	-	20
		Cl	HAPTI	ER IV				
ROMANESQUE M	MEANS TO	BEAUT	IFUL E	NDS -	-	-	-	30
		0	II A DOD	TID XX				
		C	HAPT	ER V				
THE TRIUMPH	OF INDIV	IDUALI	TY -	_	-	-	-	35

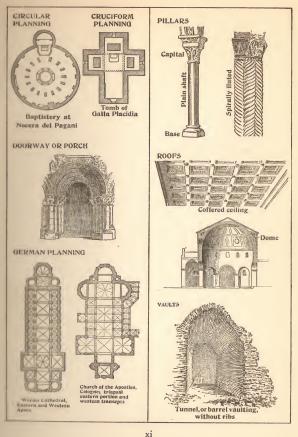
LIST OF ILLUSTRATIONS

							PAGE
ILLUSTRATED GLOSSARY OF ARCHITEC	CTURAL ?	rerms	-	-	-	-	х
SAN CLEMENTE, ROME	-	-	-	-	-	-	41
s. MARIA MAGGIORE, ROME -	-	-	-	-	-	-	43
THE BAPTISTERY, RAVENNA -	-	-	-	-	-	-	45
THE BAPTISTERY, RAVENNA: INTERIC	OR -	-	-	-	-	-	47
S. APOLLINARE IN CLASSE, RAVENNA	-	-	-	-	-	-	49
s. APOLLINARE IN CLASSE, RAVENNA	: INTERIO	OR -	-	-	-	-	51
s. AMBROGIO, MILAN	-	-	-	-	-	-	53
s. AMBROGIO, MILAN: INTERIOR -	-	-	-	-	-	-	55
s. ZENO, VERONA	-	-	-	-	-	-	57
s. ZENO, VERONA : INTERIOR -	-	-	-		-	-	59
s. ZENO, VERONA : PORCH -	-	-	-	-	-	-	61
s. ZENO, VERONA : CRYPT -	-	-	-	-	-	-	63
PARMA CATHEDRAL	-	-		-	-	-	65
FERRARA CATHEDRAL	-	-	-	-	-	-	67
s. MICHELE, PAVIA	-		-	-	-	-	69
THE PALAZZI FARSETTI AND LOREDA	N, VENIC	E -	-	-		-	71
S. MINIATO, FLORENCE		-	-	-	-	-	73
S. MINIATO, FLORENCE : INTERIOR	-	-	-	-	-	-	75
BAPTISTERY, CATHEDRAL, AND LEAN	ING TOW	ER, PISA	-	-	-	-	77
PISA CATHEDRAL : INTERIOR -	-	-	-	-	-	-	79
S. MICHELE, LUCCA	-		-	-	-	-	81
S. JOHN LATERAN, ROME : CLOISTER	s -	-	~	-	-	-	83
S. JOHN LATERAN, ROME : INTERIOR	OF CLO	ISTERS	-	-	-	-	85
ST. PAUL BEYOND THE WALLS, ROM	E : CLOIS	STERS	-	-	-	-	87
AIX-LA-CHAPELLE CATHEDRAL -	-	-	-	-	-	-	89
GERNRODE CHURCH	-		-	-	-	-	91
MAYENCE CATHEDRAL	-	-	-	-	-	-	93
S. MARIA IM CAPITOL, COLOGNE -		-	-	-	-	-	95
CHURCH OF THE APOSTLES, COLOGNI	E -		-	-	-	-	97
s. GEREON'S CHURCH, COLOGNE -	-	-	-	-	-	-	99
	vii	i					

List of Illustrations

LAACH ABBEY CHURCH		-	-	-			-	IOI
WORMS CATHEDRAL		-	-	-	-	-	-	103
WORMS CATHEDRAL : INTERIOR -		-	-	-	-	-	-	105
CHURCH OF S. QUIRINUS, NEUSS -			-	-	-	-	-	107
NOTRE DAME DU PORT, CLERMON	T-FERR	AND	-	-	-	-	-	109
s. SERNIN, TOULOUSE -		-	-	-	-	-		111
ANGOUL ME CATHEDRAL		-	- '		-	-	-	113
ABBEY CHURCH AT VÉZELAY -		-	-	-	-	-	-	115
NOTRE DAME LA GRANDE, POITIER	RS	-	-	-	-	-	-	117
. TROPHÎME, ARLES: PORCH		-	-	-	-	-	-	119
. TROPHÎME, ARLES: CLOISTERS -		-	-	-	-	-	-	I 2 I
FOURNAI CATHEDRAL -		-	-	-	-	-	-	123
TOURNAL CATHEDRAL: INTERIOR -		-	-	-	-			125
BANTA MARIA DE NARANCO, NEAR	OVIEDO)	-	-	-	-		127
MAN MIGUEL DE LINO, NEAR OVIE	DO	-	-	-	-	-	-	129
TORO CATHEDRAL		-	-	-	-	-	-	131
TORO CATHEDRAL: PRINCIPAL DO	ORWAY		-	-	-	-		133
TARRAGONA: CATHEDRAL CLOISTE	RS .	-	-	-		-	-	135





ROOFS (continued)



Tunnel, or barrel vaulting, with ribs



Tunnel, or barrel vaulting, with ribs



Groined without ribs



Groined with ribs

WINDOWS



Simple round-headed form



Ornamental forms



Circular



Transitional

ROMANESQUE ARCHITECTURE

CHAPTER I

THE GENESIS OF ROMANESQUE

In setting out with you as your guide on an expedition to Romanesque buildings I have one dominant ambition—I want to justify your instinctive belief that they are endowed with a wealth of pleasure-giving possibilities. To achieve my aim I must steadfastly remember that your sole object in learning anything about these buildings is to be better able to respond to their appeal. Hence I am anxious to tell you as simply as possible about the birth, growth, and influence of that particular phase of architectural development henceforth to be known to you as the Romanesque style.

But at once I am compelled to enter into a discussion which, by its very nature, may seem to belie my avowed intention. I not be tell, expert opinions vary considerably as to what hould or should not be designated Romanesque. To one authority it is the 'style in which religious edifices were built during the first thousand years of the Christian period.' To mother it embraces 'all those phases of Western European white the were more or less based on Roman art, and have being carried out, in a rough-and-ready way, in more parts of Europe, from the departure of the Romans up the introduction of the pointed arch in the thirteenth century.' The production of the pointed arch in the thirteenth century, and some of Eastern architecture in vogue from the century, when Christianity became a legal form of religion

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in the Roman Empire, to the downfall of the Gothic style, about the beginning of the fifteenth century. And in contrast to these very wide limits of time and locality, there are the very narrow ones prescribed by the experts who maintain that the name Romanesque should only be applied to Western European buildings erected between the tenth and thirteenth, or even the eleventh and thirteenth, centuries.

Now, let us make our own efforts to decide what we will mean in using the term 'Romanesque,' and to see clearly why we are going to give it the particular significance it is to have for us. In so doing we shall come to understand all the varying meanings and shades of meaning that have already been given it, and learn to appreciate how architectural styles are often so interwoven that their separation and classification are a matter for individual choice. But be it understood that neither you nor I imagine we shall add to our enjoyment of beautiful buildings by the exercise of such choice: we only want to arrive at some satisfactory definition of terms for ourselves, so that the names we use, and the names used by anyone else, may always serve as signposts, never act as stumbling-blocks, on the road to intelligent appreciation.

In its broadest significance the name Romanesque implies the degradation of art to copying, and is intended to indicate work resulting from various attempts to imitate Roman models. We shall be in a better position to decide for ourselves whether it is just to regard such work as a debased form of art when we have seen how it came to pass that the genuine Roman style of architecture was gradually undermined, and finally superseded by many other manifestations of building energy.

After an epoch-making period of supremacy, the purely Roman style of building became subject to three powerful influences, by nature:

- A. Religious.
- B. Political.
- C. Racial.

A. The birth of Christianity led to the first modifications of Roman architecture.

Let us, for the moment, take Christianity by itself as a building incentive. The new religion first favoured a style of architecture that was more nearly Eastern than Roman in origin. This was the result of circumstances which allowed a comparatively small minority of Christians in the Eastern and more remote quarters of the Roman Empire freedom to worship in public at a time when the majority of the sect, living in and around the centre of government, were a persecuted people. In North Africa, Syria, and Asia Minor, churches were erected for Christian worship as early as the first half of the third century, if not before. The style in which they were built is sometimes called Romanesque, because they resemble certain specimens of Roman architecture; but these first Christian churches bear the impress of Oriental influence to such an extent that it is somewhat misleading to call them by a name which has a distinctly Western sound; indeed, they may be regarded as the initial step in the development of a new style of architecture in which Eastern art and craft played a leading part, but of this more anon.

We will now trace the development of architecture during a time which is generally spoken of as the Early Christian period that is to say, from about the fourth to the sixth century. And we must take care to keep the period of the *first* Christian churches, prior to A.D. 300, distinct in our minds from the Early

Christian epoch succeeding it.

Early in the fourth century the Roman domains came under the rule of a Christian Emperor, Constantine, who granted his comparatively few Christian subjects the same rights as were enjoyed by the vast majority of pagans in the Empire. Christianity at once began to spread rapidly throughout Contantine's wide dominions, and in spite of renewed persecution of its followers under later Emperors of pagan faith, it not only continued to triumph as an emotional force, but began to be recognized as a political power.

3

I--2

Up to the time of Constantine the Christians in most parts of the Empire had been obliged to hold their services secretly—in a private room, a cave, a deserted temple, or the catacombs. Directly they were everywhere free to worship in public, their practical needs and reverential feeling created a wide demand for places of assembly which could be consecrated to their religion. Some of the Roman temples were converted into churches, as also were many of the Roman basilicas—the old halls of justice and commercial exchanges. But necessity for further accommodation and zeal for the cause were soon urging the Christians to erect new buildings such as were required for the due observance of their faith and the administration of ecclesiastical business. Moreover, Constantine took a keen interest in building, and many Christian edifices were erected as a direct result of his personal energy and influence.

The chief types of Early Christian buildings were churches,

baptisteries, and tombs.

The origin of the form of Early Christian churches is a matter of dispute. Some authorities consider that these buildings were evolved from the Roman dwelling-house; others maintain that they were developed from the class-rooms where the philosophers taught; but it is more generally thought that the basilica was the chief model in determining their design. Let us compare the plan of Roman basilicas with the plan of the most important Early Christian churches, and we shall readily understand why the latter have come to be known under the class-name of Basilican Churches.

The Roman basilica, usually approached through the forum, or open market-place, was an oblong hall; it was divided by rows of columns into three or five aisles, and terminated in a semicircular raised recess, or apse. The central aisle was the widest and highest, and this was sometimes roofed over, sometimes left open to the sky. Over the side aisles were placed galleries, which were protected by a roof. The apse was reserved for the tribunal, and, as if to emphasize its importance, it was

cometimes railed off from the main building by columns. Round it were the seats for the officers of justice, with an elevated seat of honour in the middle for the presiding magistrate. And in front of the apse was an altar, where sacrifices were performed

prior to the transaction of important business.

Already you must be feeling that most of the churches you have ever seen are nearly related in plan to the Roman basilica. Such, indeed, is the case, but you have jumped a long way to that conclusion. Come back, and let us watch the architectural evolution of the Christian church; see it gradually growing and developing into a useful and beautiful building type. In the first place, an atrium or forecourt, corresponding to the forum approach to the basilicas, became the form of approach to Basilican churches. This atrium was an open court surrounded by arcades, leading into the church through a long covered porch called the marthex, which was the place for penitents. Internally, the church was originally an oblong hall, with nave, aisles, and apse, almost identical with the pagan model; but the whole building was roofed over, and the apse, instead of being the awe-inspiring and of a secular tribunal, was now the sanctuary, while the altar In front of it was devoted to the celebration of Christian rites metead of to sacrificial offerings. In course of a short time a medification was made by leaving a clear and wide transverse space, called the bema or presbytery, at the apsidal end, whereby the plan of the church was converted into a Latin cross. We have only to note one more change and, generally speaking, we shall then have seen the whole of the simple process by which the Farly Christian church seems to have been evolved from the Roman basilica—a space in the nave was enclosed by low screens form a choir, and on each side of it was placed an ambo, or

The baptisteries, which constitute another of the chief types of Farly Christian buildings, were originally erected solely for the inconnection with the sacrament of Baptism, hence their name. As a rule they were detached, and were circular or

polygonal in form. As with the Basilican churches, Roman architecture suggested the design of the baptistery, which may have had as model the Roman circular temples, circular tombs, or circular portions of the Roman baths. Although most of the churches erected in the Early Christian period were of the Basilican type, a few were circular like the baptisteries. The third type of Early Christian buildings, the tombs, were nearly all specimens of this circular form: the most famous exception is the Tomb of Galla Placidia at Ravenna, which is cruciform in plan.

The Early Christian buildings, at which I have given you a broad, general glance, are sometimes classified as Roman architecture, sometimes as Romanesque. By which name shall they be known to us? Let us take the methods of construction as a

guide to our decision.

The builders of this period often appropriated as material for their work the columns of old Roman buildings, turning them to account in the most barbarous way. With callous indifference to harmony, they set up side by side in one building columns originally designed for separate buildings of entirely different styles, chipping off a block here and adding a new piece of stone there to make them of equal height. Even though many of the craftsmen responsible for such methods were pure-bred Romans working in Rome itself, does it not seem a little unjust to the old Roman master-builders to classify such patchwork constructions among their wondrous, world-famous achievements? From the purely political standpoint, Roman is undoubtedly the most appropriate name to apply to the style in which the Early Christian buildings were constructed; and as they were erected contemporaneously with the political degeneration and disintegration of the Roman Empire that name practically explains those signs of artistic decay which they clearly manifest. But just as clearly these buildings show traces of vitality. For instance, the Basilican churches are so proportioned that the interiors, on which the greater amount of attention was bestowed, create an impression of solemnity and dignity combined with brightness and cheerful-

Again, the Basilican model was so developed that the Early Christian churches served as a model for the most famous Christian churches built in Western Europe up to the thirteenth century, after which their plan was followed to a considerable extent by the Gothic master-builders. Moreover, in erecting their baptisteries, the builders of the Early Christian period did not slavishly copy the old Roman circular models; they made internal columns perform the structural duty of supporting the walls carrying the roof, whereas the old Romans had used such columns merely as decorative features. And now you may very reasonably ask: Do not these signs of artistic feeling and constructive ability so counteract the patchwork methods and general tendency towards copying that the old Roman master-builders need not be ashamed of Early Christian work being styled Roman? Personally, I think they might be as divided in their attitude as later critics, some of whom condemn the Early Christian style as a very debased form of Roman art; some of whom praise it because it shows signs of struggling towards an original method of expressing the influence of a new religion on an old civilization. It is by no means easy to make up our minds what is the best name to give to a style of architecture belonging to a period which happens to combine the decay of a great political power with the growth of a great religious power. But in the light of subsequent architectural development it seems more fitting to apply the class-name Romanesque than that of Roman to the Early Christian buildings erected between the fourth and that centuries; for that name not only covers the debt of such work to the old Roman builders, but links it up at the same time with the somewhat sporadic building efforts in Western Europe onwards to the end of the tenth century, and with the new era of architectural enterprise in Western Europe during the eleventh twelfth centuries—an era which is always known in architotural phraseology as the Romanesque period. Nevertheless. the name is not comprehensive, for these Early Christian buildings really embody two new styles of architecture:

- (a) The Romanesque, which eventually established itse in the West.
- (b) The Byzantine, which was developed in the East and influenced the West.

You will, I am sure, like to know whither we must wander in search of existing examples of Early Christian buildings. They are to be found in Italy, notably at Rome and Ravenna, in Syria, Salonica, Asia Minor, Egypt and Algeria. Roughly speaking, we may use the name Early Romanesque for all the fourth to sixth century buildings erected in the Roman Empire. The majority of those which remain standing in Italy have a better claim to the title, but the Italian specimens in Ravenna and the Eastern examples in general are more closely allied to their predecessors, the first Christian churches, and to later buildings, in the style known as Byzantine, about which I am just going to talk to you.

B. You will remember I told you the second influence which modified the genuine Roman style of building was of a political nature. In A.D. 324 Constantine transferred the capital of his Empire from Rome to Byzantium, known to us as Constantinople, which is to say the 'city of Constantine.' Byzantium was an old Greek colony, strongly imbued with the Greek spirit, and it was in close contact with the East. Gradually there came into existence in the new capital of the Roman Empire a style of architecture which is generally known as Byzantine. It is sometimes called Romanesque, because it sprung to life within Roman territory and the Romans took an active part in developing it. It is, however, more closely akin to Greek than to Roman architecture, and even more nearly related to purely Oriental art. At some later date I shall ask you to come with me on another expedition, when my express purpose will be to talk to you about Byzantine buildings and to show you the finest examples thereof; but a sweeping glance at the style will serve us on our present adventure. The outstanding features which mark the contrast between the Romanesque and Byzantine styles are the vaulted

8

roofs of the former and the domes of the latter, Romanesque buildings being for the most part rectangular in plan, whilst Byzantine structures are circular or polygonal, or they have square paces surmounted by a dome. Byzantine architecture influenced Romanesque, and some buildings exhibit a combination of the Western and Eastern styles in a way which makes it difficult to decide whether they should be assigned to the one class or the other. Let me again emphasize a fact of great importance to us as a band of pleasure-seekers; it will make no difference to our artistic enjoyment of a building whether we call it Romanesque or Byzantine. I have only referred to the possibility of both names being applicable to one building so as to save you from becoming confused, should you, on some future occasion, hear two authorities calling the same building by these two different distinguishing adjectives. Now let us see how it came to pass that Romanesque architecture was influenced by Byzantine. We shall simplify this inquiry if we pass on to a consideration of the third influence which modified the Roman style of building.

C. That third influence I called racial, but it is essentially interwoven with the political changes that took place in the Roman Empire. Soon after the removal of the capital to Byantium, Roman political supremacy was undermined by two

devastating forces:

1. A 'split in the camp,' by which Roman domains were divided into two Empires, an Eastern and a Western one, each under a separate ruler.

2. Foreign incursions—barbarian hordes from the North

began to invade Roman territory.

Political dissension among the Romans naturally tended to play into the hands of their enemies, but even without such an attention the vigorous Northern races would most probably won for themselves a prominent position among the content of Europe, although they might have been longer in adoling than they were under such favourable conditions. The Northerners first gained a footing in the Empire towards the

9

close of the fourth century, when the Goths were allowed to cross the Danube. The first settlers were humble fugitives fleeing from an Asiatic foe, but in view of the persistent way in which the Northern tribes had embroiled the Romans in border warfare it is not at all surprising to find that the Goths, when once across the borders, were soon waging war on their protectors. In A.D. 410, the West Goths, or Visigoths, under Alaric, sacked Rome, and although their next King went to Spain nominally as a Roman officer, his rule was practically the beginning of a West Gothic kingdom in Spain and Southern Gaul, the first Germanic kingdom founded within the Roman Empire. Other Germanic kingdoms were soon being formed in the West; one was established by the Vandals in Spain, another by the Burgundians in South-Eastern Gaul, yet another in Northern Gaul by the Franks, and before the end of the fifth century the East Goths, or Ostrogoths, had added to the number by founding a kingdom in Italy. Meanwhile the Roman Empire had passed through a series of political crises. In A.D. 364 the Roman domains had been divided into two sections, and separate Emperors had been elected to govern these Eastern and Western divisions. Subsequently these divisions were reunited under one Emperor, again divided, and once again reunited before the end of the fifth century; but by the time this last reunion was brought about, the West, as we have seen, was the cradle of numerous Germanic kingdoms, so that the Roman Emperor was only nominally the ruler of the western part of a still so-called Roman Empire. By the end of the eighth century the Roman Empire in the West had practically been wrested from the Romans; for in A.D. 799 the Frankish King Charlemagne was chosen Emperor of the This meant a final division of the old Roman Empire into two sections, each not only with a different ruler but with different dominating racial characters; and, truth to tell, neither section was now purely Roman. The West had become imbued with the Northern spirit, which in some districts asserted itself with all its natural characteristics, while in many regions it came

more or less under Roman influence; in the East, Greek and Oriental influences had made their mark on Roman civilization. And merely with a view to completing this historical survey, I would remind you that the West now became the battle-ground on which the various European nations began a long struggle for supremacy. As for the Byzantine or Eastern Roman Empire, that lasted until 1453, when Constantinople fell into the hands of the Turks and became the capital of the Ottoman Empire.

Now let us go back and review historical facts with the object

of tracing their effect on architecture.

The removal of the capital of the Roman Empire to a Greek city that was in close contact with the East, together with the political and racial divisions that followed, makes it easy to understand that the style of building in the West was likely to differ from that practised in the East of the Empire. And another natural cause of such a difference in building is to be found in the fact that the differences of opinion on points or ritual led to disunion in the Christian Church, the ritualistic demands of the Eastern Church necessitating different architectural arrangements from those which were practical for the Western form of service.

Onwards from the early part of the sixth century, Byzantine became the characteristic style of Eastern-Roman architecture. In the West, the new nations began to carry on the style of the Early Romanesque builders in the neighbourhood; and for the purpose of marking a definite epoch in the development of this style we will call the period between the beginning of the sixth and the end of the tenth century the Middle Romanesque Period. Middle Romanesque work was subject to Byzantine influence through Ravenna, which was the seat of the Byzantine Emperors from 539 to 752; and in Spain, South Italy, and Sicily, it was influenced by the Saracenic building style of the Moors, who began their great era of European conquests in the eighth century.

From the beginning of the eleventh century to the early part of the thirteenth century, the builders in Western Europe

continued to develop the Romanesque style, with the exception of the Moors, who still occupied Southern Spain and reared Saracenic piles in this district. This Saracenic work excepted, Western European buildings belonging to the above-named period exhibit marked signs of a determined struggle to express new ideals. Nevertheless, they still belong to the Romanesque type, and for the purpose of making a distinctive group of them we will call their style Late Romanesque.

Now let us sum up clearly what we have decided to include

in the term Romanesque:

(a) The buildings erected in the Roman Empire from the fourth to the sixth century; but in connection with these we have to remember that the ones in the Eastern quarters of the Empire were breaking more and more away from Roman parental control and coming under Eastern influence. Generally speaking, however, we may call this the Early Romanesque period.

(b) The buildings erected in Western Europe from the beginning of the sixth to the beginning of the eleventh century, with the exception of (1) those which were erected in such borderland districts as Ravenna, where Byzantine influence penetrated to such an extent as to become predominant; (2) those that owed their origin solely to the Saracenic occupation of Sicily and Spain. With the exceptions in question, Western European buildings of this period may be styled Middle Romanesque.

(c) The buildings erected in Western Europe between the beginning of the eleventh century and the dawn of the thirteenth century. With the exception of the purely Saracenic piles in Southern Spain, the buildings of this period come under the

heading of Late Romanesque.

I have explained to you how it is that Byzantine buildings are sometimes called Romanesque, and why we are not going to accept that title for them. The Saracenic architecture of Western Europe is also, occasionally, designated Romanesque; but, although the Moors were influenced by Roman buildings, their style is too distinct to be given a name of Roman origin. There is only one

more point that I have to make clear to you with regard to this question of names. The Gothic style is sometimes spoken of as Romanesque. As the practical realization of the Romanesque builders' dreams, the style under that name acknowledges the debt to its ancestors; but it seems clearer and fairer to mark the triumph of originality by treating it as a new epoch in architectural history, under a new and distinctive name. It matters not to us that the name Gothic was first used as a term of reproach by classical enthusiasts anxious to depreciate 'barbarian' art; to the unbiassed mind that name now means architecture as worthy of reverence in its way as are the masterpieces of Greek and Roman architecture in their way.

In a moment or two we shall be plunging into the fascinating dreamland of the Romanesque builders, seeing how their dreams originated, investigating the practical means by which they struggled to achieve their ambitious ideals. But first let me drive home to your minds the fact that all Romanesque architecture is of a Transitional character; it is a chain, with numerous varieties of links, connecting the individual Classic style with the Gothic, which is to say the great individual style of the Western European nations.

CHAPTER II

THE ROMANESQUE BUILDERS

The best starting-point from which we can most quickly arrive at a clear understanding of Romanesque constructive methods is a knowledge of the main purposes of a building.

In thinking of buildings in general we find there are three

things they must do:

1. Enclose a space.

2. Contain openings for the passage of people, light, and air.

3. Serve as a covering.

Each of these functions makes its own insistent demand on the would-be builder, so that in order to have any claim to recognition as a skilled workman he must at least be able:

I. To erect walls that will stand firm.

2. To maintain the outline of door and window spaces.

3. To construct a roof that will not fall to the ground.

So long as the builder's main object is to fulfil these demands efficiently from the purely technical standpoint, he is likely to remain merely a craftsman. Directly he tries to get results that will combine beauty with use, we find the spirit of the artist working within him. Later on we shall try to discover how far the ideal of beauty influenced the Romanesque builders; just now we will confine our attention to seeing how they managed to erect buildings that would stand firm and fulfil their three essential duties. Or to translate our present inquiry into technical language, we are going to investigate the fundamental principles of Romanesque building construction.

In erecting their walls, the Romanesque builders followed the

The Romanesque Builders

example of the Romans. They made use of small materials, in contrast to the great blocks of stone and marble favoured by the Greeks. The main body of their walls was of coarse workmanship, frequently consisting of rubble-pieces of stone of any shape and size bound together by mortar. But the roughness of such work was usually concealed by a facing of neatly laid flat stones, plaster, or marble. Romanesque walls are of great thickness, and they stand on a foundation which takes a firm grip of the ground. Knowing what you now do about them, you have only to look at them to be convinced that they are sufficiently strong to bear a very heavy burden. What are those flat, projecting masses of masonry which you see at intervals? Those are only pilasters, a device for breaking the monotony of an even expanse of surface. In later days walls were not made so thick, and then the pilasters were developed into structural features called buttresses, which

play the part of props.

But only the main boundaries of a building have been marked when the ground-space allotted to it has been enclosed by walls. No matter what be the general use for which the building is destined, some inner boundaries are sure to be required to partition off spaces for this and that special purpose. Take, for example, a Basilican church. I have already given you a mental picture of how such a building was divided up internally, and I am now going to explain to you the very simple structural method by which the divisions, such as nave and aisles, were marked. The internal boundaries set up by the Romanesque builders are a combination of columns and round arches. Each column stands on a foundation known as the base, and is finished off at the top with a capital. The columns are arranged at specified intervals in rows, each pair of columns being spanned by a round arch that rests on the capitals, or shoulders. Thus arcades, series of archways, are a prominent structural feature in the interior of a Romanesque building, and, while acting as boundaries, they afford a free passage from one part of the building to another.

Turning our attention to Romanesque doors and windows we find that such openings are invariably spanned by round arches. It is easy to grasp the method by which the complete outline of these openings is maintained. Reduced to its simplest form, the framework of a door or window in this style consists of two vertical sides composed of large pieces of stone, resting on which is a semicircular arch that forms the top of the frame. The large blocks of stone at each side prevent the smaller stones of the adjoining wall from falling inwards, while together the vertical protections hold up the arch, which, in its turn, bears the downward pressure of the wall above. In course of time the framework of Romanesque openings was so developed that it assumed the form of a deeply recessed archway. At first sight one of these more elaborately planned openings suggests a process of building construction which may only be fathomed by the technical expert. Do not be deceived into imagining that so magnificent an effect has been achieved through the medium of a technical secret beyond your comprehension. Feast your eyes to your heart's content on any of the finest specimens of Romanesque doorways erected during the period when the style had reached an advanced stage of development. Far be it from me to break the spell of your artistic enjoyment, but sooner or later the moment is sure to come when thought will intrude on emotion. Imagine that moment has arrived, and that you are saying to yourself: 'I wonder how all the different parts of this great doorway were pieced together into so harmonious a whole, making this deep entrance, flanked by columns and spanned by a magnificent arched roof.' In spite of the apparent complexity of its character, the framework of this doorway is constructed in a very simple way. Instead of the single stone-line at the sides, there are rectangular recesses built into the walls, and in these are placed detached and semi-detached columns; instead of a single round arch of stone to span an opening of its own slight depth, there are multitudinous arches-or, as they are technically called, mouldings-springing from the columns and arranged

The Romanesque Builders

one behind the other so as to cover the whole of the deeply recessed doorway.

Another characteristic Romanesque opening is the rose, or wheel, window. These round openings are not only structural features designed to admit light, but they play an important part in the decorative scheme of the Romanesque style.

The third, and last, technical problem of importance that will be presented to our minds by the buildings we are going to see concerns the methods by which they were provided with a covering. Viewed from the interior, Romanesque coverings are of three varieties: (a) flat; (b) arched; (c) open-timbered.

The flat inner roofs, or ceilings, consist of plain wood, or of a timber framework filled in with ornamental details such as sunk

panels-known as coffers.

The arched or vaulted ceilings of the simplest Romanesque type are copies of Roman barrel or waggon-headed vaults, which in form look like the inner surface of a barrel cut in halves lengthways, and something like those covers we often see stretched over waggons to protect the goods below from the rain. In some Romanesque buildings we shall find semicircular vaults, in the shape of an umbrella covering, with four sections; these are groined or cross vaults, and they are simply made up of two barrel vaults, which cross each other in such a way that their diagonals intersect at right angles. The earliest groined vaults, which are also copies of Roman work, have no ribs to support them in the weak spots where the sides of the umbrella-like sections meet; those of a little later date have plain ribs of cut stone; still later ones have moulded ribs. Vaults were at first constructed over a temporary wooden framework, convex in form. When the mortar connecting the materials of which the vaults were formed had been given time to dry, the ceiling became a solid concave-shaped covering, and the framework below could be removed. The ribs to any such vaults must be considered as supports fixed under the arched ceiling after it had been made to assume its general form; roughly speaking, the

17

3

method was equivalent to fitting ribs close up to an umbrella covering as an additional precaution against collapse, after the covering itself had been shaped and pieced together into its general form. When the Romanesque builders began to construct the ribs of their vaults first, and then to adapt the infilling to their shape, they were making practical experiments towards realizing the ideals which finally triumphed as a new style of architecture. Later on, when we are nearing our journey's end, I shall have more to tell you about the way in which the Romanesque builders played the part of pioneers to the Gothic style by their vaulting experiments. Vaults of all kinds must be regarded as ceilings; like flat-boarded ceilings, they have an outer waterproof covering with sloping sides to carry off the rain.

The third variety of Romanesque covering is the open-timber roof, which has not a solid inner portion, or what is usually called a ceiling. The construction of this form of roof is very simple. A beam is laid broadways across the building from wall to wall, and mortised into it at the ends are two principal rafters, which meet and form a triangle. A series of these tie-beams and principals bridges the building from end to end. The tie-beam counteracts the lateral thrust—which is to say, the tendency on the part of the principal and sloping rafters to push the walls outwards. It is almost superfluous to add that the term 'open-timber roof' is partly a figure of speech; viewed from within, we can see the spaces between the rafters and understand how a desire for picturesque effect inspired the design, but externally the roof has a solid waterproof covering.

But how is it that the roofs do not fall to the ground? you ask. Generally speaking, Romanesque roofs of all three varieties are supported by the walls. Knowing, as you do, the thickness of the outer walls, and realizing that the piers and arches combine to form massive inner walls, you have the master-key to the method by which roofs are held in position overhead. Indeed, the primary scientific basis of the whole principle of Romanesque building construction is rigid strength; any part of a building

The Romanesque Builders

destined to bear the weight of another part has sufficient solidarity to support its burden. In a word, the Romanesque builders began by making use of the elementary principle of brute strength to insure that any building they erected should retain its pre-arranged form. They adhered to this system for some considerable time; meanwhile they conceived the idea of replacing the method of solid support by a system of balance, and in endeavouring to invent the practical means of expressing this new theory of building construction they gave birth to one of the most fascinating periods in the history of architecture.

Above all things you should remember that the whole of the Romanesque period may be regarded not only as the moribund stage of the old Roman style, with its rigid-strength constructive science, but as the propagating era of the new Gothic style, with its more advanced constructive science of balance. Moreover, be prepared to find the new science, even in its experimental stages, closely allied with new ideals of beauty, in which height tends to become one of the most important factors in the scheme

of proportion.

You will be in a better position to appreciate fuller details of all that is original in Romanesque technique when you have seen some of the buildings which mark the gradual growth of the style. So let us now, without more ado, wander off as artloving wayfarers in search of the most wonderful and beautiful specimens of Romanesque architecture in its main stages of evolution and development.

3---2

CHAPTER III

ROMANESQUE BUILDINGS

I have already pointed out to you the chief characteristics of the Early Romanesque style, which was practised by the builders in the Roman Empire from the fourth to the sixth century. But bear in mind that two styles were in process of evolution simultaneously, the one closely akin to Classic architecture, and the other more nearly related to Oriental architecture; and although, generally speaking, the buildings erected in Rome and the Western districts were more essentially Romanesque, while those erected in the 'Near East' had more of the Byzantine character, yet here and there we must be prepared to find the Western building spirit predominating in the East, and the Eastern building spirit asserting itself in the West. Now let us make a pilgrimage to some of the most beautiful and interesting buildings that are still standing to bear witness to the architectural activity of this period.

Come with me first to Rome. Here we are confronted by noble examples of all three types of buildings erected during the early days of Christian architecture—basilicas, baptisteries and tombs. Among existing specimens of Basilican churches, S. Clemente has a place of honour, for although it was rebuilt in the eleventh century it is generally supposed to show the original internal arrangement of fifth-century churches. S. Maria Maggiore, too, founded in A.D. 352, commands special attention, for it boasts one of the finest interiors of the class in existence; as we stand within its walls we are deeply impressed by the austere grandeur of our surroundings, whose severe simplicity brings us

Romanesque Buildings

into close touch with the strenuous Christian spirit of the age. Do not get confused because I bid you pause before the world-famous Cathedral of St. Peter at Rome; true enough it has no direct artistic connection with our expedition, but pressed though we be for time, there are sentimental reasons for spending a few moments in contemplation of an apparently irrelevant subject. On this very site stood the old Basilican Church of St. Peter at Rome, erected by Constantine in A.D. 330; the ancient church, which was one of the finest Basilican examples, was destroyed in the fifteenth century to make room for the present Renaissance cathedral.

Prominent amongst the ancient baptisteries at Rome is the octagonal Baptistery of Constantine, and we have a good specimen of sepulchral architecture in the Tomb of S. Constanza, which was erected by Constantine in A.D. 330 as a tomb for his daughter and converted into a church in the thirteenth century.

Still pursuing our quest of Early Romanesque work, we wend our way to Ravenna, where we are particularly interested to see traces of Byzantine influence. The Basilican Church of S. Apollinare Nuovo, A.D. 493-525, and that of S. Apollinare in Classe, A.D. 534-549, are examples of three-aisled Basilican churches erected on the Roman model by Byzantine artists. At Ravenna we also find a famous old fourth-century baptistery of octagonal design, and two important tombs—the Tomb of Theodoric, which is of the usual circular form, and the Tomb of Galla Placidia, to which I have already referred as an exceptional building of its kind, in that it is cruciform in plan.

Now we will journey farther afield, into some of the most fascinating of Eastern regions. We first go to Salonica, where we are greatly interested in several examples of Transitional work—that is to say, buildings which manifest Roman influence the while they foreshadow that independent new style known as Byzantine. Crossing over to Syria, we penetrate into the interior of that country and discover a group of buildings that are very justly entitled to the name Romanesque, for while they obviously

owe much to Roman ideas they display marked originality of treatment. Next we wend our way to Bethlehem and visit the Basilican Church of the Nativity, erected by the mother of Constantine; after which we make a pilgrimage to Jerusalem, where we are specially interested in one of the most beautiful little buildings in the world, the octagonal church now known under the two names of the 'Dome of the Rock' and the 'Mosque of Omar,' which is thought to have been erected by Constantine over what he believed to be the Holy Sepulchre. These Early Christian buildings in the East certainly constitute the germ of Byzantine architecture, but their relation to Romanesque work is, at the same time, sufficiently close to make it undesirable to disregard them in our present expedition.

We must now turn our attention to the Middle Romanesque period. This necessitates our return to Europe, where we must not be tempted to wander farther east than Italy; for after A.D. 537, when S. Sophia proudly reared its many-domed head at Constantinople as the first witness of the fully developed Byzantine style, legitimate Romanesque was not given any chance of development in the eastern part of the Roman Empire. Even in Western Europe it was severely handicapped, for the various barbarian struggles for supremacy in that region centred attention on the pursuit of warfare, and the minds of both invaders and defenders were too busily occupied with problems of destruction to have any time for ideals of construction. Very little building was done in the West until A.D. 799, when the Frankish King Charlemagne became Roman Emperor. This enlightened 'barbarian' encouraged the development of monastic communities; and the mediæval monasteries, be it remembered, were not only the homes of religious communities but oases in the dark ages of ignorance, whither came the rare souls who instinctively wanted to drink deep at a fountain of learning, and to spread the gospels of knowledge and beauty. Directly and indirectly Charlemagne spread culture throughout his Empire, and owing to his influence the West again became a centre of civilization in which flourished

Romanesque Buildings

art and learning. Architecture received a considerable share of the new enthusiasm, and among the many buildings erected during this period Aix-la-Chapelle Cathedral has a place of honour. It was built by Charlemagne as a royal tomb-house, and was afterwards used as the crowning-place of the Western Emperors. Upon the death of Charlemagne, in 814, the West again became an arena of political struggles, which dealt a blow to the artistic movement he had set afoot. Moreover, men's minds became obsessed with the idea that the world was coming to an end in the year 1000, and this notion tended strongly to encourage artistic lethargy. But the dawn of the eleventh century removed the superstitious dread of annihilation, and there followed a period of joyous activity in which architecture was given a new lease of life. The buildings that were now erected in Western Europe were influenced by new conditions of environment, for this part of the Continent was no longer one vast territory dominated by the Roman people, but a number of countries in the hands of various nations. Germany, France and Spain were becoming so powerful that they were only nominally a part of the Holy Roman Empire, while Norway, Sweden and Denmark were distinct kingdoms; and by the end of the eleventh century England, too, had been consolidated by the Norman kings. In their first outburst of building energy the new nations were strongly influenced by the buildings around them; hence their models were, for the most part, either purely Roman or of a Romanesque type that was closely akin to Roman art. But national individuality gradually devised both artistic and technical means of expression, and there sprang into existence the Late Romanesque style, which is in reality a number of local styles, each having originality, while at the same time all have family characteristics.

The countries that came to the fore in the development of Romanesque were France, Germany and Italy. England played a very active part in the general movement, but her stimulus came from the Normans, under whose rule she remained during

the architectural period we are about to consider; hence the very important work done by her falls under the heading of a branch of French Romanesque, namely Norman architecture. Spain, too, was an ally of the Romanesque builders; but the Spaniards had to free themselves from Moorish domination before they could erect Christian buildings, and only the North managed to throw off the Moorish yoke in time to take up the cause of Romanesque architecture.

Before setting out on a visit to each country for the purpose of discovering the finest Romanesque buildings and seeing what they can tell us about local peculiarities of style, I must explain why we shall not be making a tour through our own country, or visiting either Southern Italy or the part of France known as Normandy. Those of you who are old friends already know my reason for not including these districts in our present programme; to those of you who are new friends I must point out that there is a kinship between the Romanesque buildings in these lands, that such buildings all tell the story of the Norman branch of Romanesque work, and that this story is such a very important one that it calls for a separate recital (see 'Norman Architecture,' a previous volume in this series).

We will now journey to Italy, where in addition to the Norman work of the South there are distinct local varieties of Romanesque in the central and northern districts respectively. Central Italy was a dominant factor in the generally artistic and specially architectural impulse which sprung to life throughout the length and breadth of the land in the eleventh century. Among the various causes which helped this district to assume a leading position in the Western architectural world was the possession of a plentiful supply of building materials, such as stone, marble, and volcanic substances. The chief centres of activity were in Tuscany, at Pisa, Lucca, and Florence. Pisa first took the lead, and the foundation of her great cathedral in 1063 marked the dawn of mediæval Italian architecture. The great building operations of the Pisans were continued throughout the

Romanesque Buildings

twelfth century, and as supreme witnesses to their skill and energy we have the Baptistery and Leaning Tower at Pisa, which combine with the Cathedral to make up one of the most magnificent groups of buildings in the world. The marked characteristics of the Pisan style are the use of solid marble as a building material, and the prevalence of arcades as an external ornamental feature. The republic of Lucca was also an important field of architectural enterprise in mediæval Italy, but here the taste for building was partly the outcome of rivalry with Pisa. At the Church of San Michele, Lucca, we notice marked Pisan influence in the arcaded façade, but the Pisan love of tiers of arcades is here carried to a degree of exaggeration that borders on the ludicrous. At Florence, the other Tuscan city specially famous for an individual variety of Romanesque work, the Church of San Miniato is a leading example of the local style, the chief characteristics of which are marble casing and inlaid pattern work. But taking the Central Italian Romanesque style as a whole, we find that it does not exhibit constructive originality, but is remarkable for beauty and refinement of ornamentation in which Classic influence is strongly felt.

On the plains of Lombardy, in North Italy, the Romanesque buildings begin to tell the story of an entirely new influence at work in the architectural world. Little wonder that such should be the case, for a foreign race had long been living in this part of the land. In the sixth century the Lombards, a Germanic tribe, had conquered the northern provinces of Italy; their domination had been overthrown by Charlemagne, but they had remained in their old settlements, and in course of time had manifested an inborn feeling for art. The Lombards shared the vitality and originality of all the northern invaders, whose artistic energies could not be governed by the fascination of Classic ideals, since they were under the more powerful direction of a genius for invention. It took the Lombards some considerable time to develop their own distinctive style of architecture, which is known as Lombard Romanesque; indeed, their most characteristic

25

buildings were not erected till the eleventh and twelfth centuries. The Lombard style is heavy and severe; the façades, in particular, are pervaded by these qualities, for they are not broken up into a high central part and low side divisions, but present a single mass. Sometimes these façades are only relieved by a circular window, and a projecting porch with columns resting on the backs of lions and supporting arches; but arcaded corbels under the slope of the gable are also a characteristic method of breaking the mass, and arcaded galleries are sometimes employed as decorative features on other parts of the surface. The most vital characteristics of the style, however, are obvious efforts to develop a new science of vaulting, and evidences of a lively imagination in the sculpture. There are so many buildings typical of this style that it is a little difficult to decide which will both interest and please you most; however, I think the Churches of S. Ambrogio at Milan and S. Michele at Pavia will best serve to introduce you to the most vigorous type of Romanesque work in Northern Italy, but to see a specimen of the most beautiful and refined work executed in this neighbourhood we must visit S. Zenone at Verona.

Making our way into Germany, we find that the Romanesque buildings in this country closely resemble those of Northern Italy. The similarity at once makes us ask whether these two parts of Europe were politically related during the Romanesque period, and the most elementary pursuit of such an inquiry drives home the fact, so frequently overlooked, that buildings are not a mere collection of dead materials welded together into an ugly or beautiful whole, but that they rank among the most eloquent historians of their times. Northern Italy was included in Charlemagne's Empire, and when, after his death, various readjustments of territorial rights were made on numerous battlefields, a German King, Otho, eventually succeeded in extending the boundaries of the German Empire into Lombardy. In 961 Otho was crowned at Milan with the iron crown of the Lombard Kings, and shortly after he was elected Emperor of the West.

Romanesque Buildings

He conceded to many of the Italian cities the right of selfgovernment, but with the consequent growth of the Italian republics there arose a desire for entire freedom from foreign control. The Italians wanted to break every link that bound them to the German Empire, and the opportunity for so doing seemed to present itself when a slight cause of dissension fanned into flame the great mediæval struggle for supremacy between the Imperial and Papal powers. The cities of Lombardy flung themselves zealously into the dispute, which was largely fought out in Northern Italy. Thus both as political allies and rivals the Lombards and Germans were brought into close contact throughout the Middle Ages. The similarity of their architecture is a result of this political connection, but it is a matter of dispute which people exercised the dominating artistic influence; on the one hand, it is argued that Lombard masters taught the German builders; on the other, that the Germans invented the Lombard style.

In Germany we must go to the Rhine districts to find the best examples of fully developed Romanesque buildings; but the North, too, has its Romanesque attractions, for here, where stone was not so easily procurable, there came into existence a particular type of brick architecture. The Romanesque style was very popular in Germany, and continued to be practised till late in the thirteenth century. The most typically German-Romanesque plan has eastern and western apses, together with eastern and western transepts; and a triapsal eastern portion is also a favourite form. Yet another striking feature is the free use of square, circular and polygonal towers and turrets. The finest Romanesque cathedrals in Germany are at Worms, Mayence, Trèves and Spires, and Cologne is specially rich in beautiful Romanesque churches.

France is famous for numerous varieties of the Romanesque style, in addition to that which is known by the distinguished and distinguishing name of Norman. Generally speaking, the most peculiarly French detail of planning is an arrangement of

27

4---2

the apse known as a chevet. The chevet consists of a semicircular termination bounded by columns, with an aisle sweeping around them and opening into three or more apsidal chapels. There are various provincial peculiarities which are best explained by buildings embodying them, so let us go straightway in search of examples of the chief local styles of French Romanesque. Angoulême Cathedral and the Church of S. Sernin at Toulouse are typical of the two styles which were developed in Aquitania, the one having a roof of domes, the other being tunnel-vaulted. The Church of Notre Dame du Port at Clermont-Ferrand shows how the proximity of volcanic materials influenced the decorative scheme of buildings in Auvergne. The Churches of S. Trophîme at Arles and Notre Dame la Grande at Poitiers bear witness to a taste for elaborate ornamentation in the provinces of Provence and Anjou, and the Abbey Church at Vézelay stands as a tribute to monastic building enthusiasm in Burgundy.

To complete our tour of the most beautiful Romanesque buildings we must visit Spain, but for a reason already explained we shall limit our present expedition to the northern part of that country. Here we notice with great interest that the choirs of the churches occupy the position allotted to them in the Early Christian basilicas, for while the later Romanesque builders in other parts of Western Europe moved this part of the church to the east, the Romanesque builders of Spain still placed it in the centre of the nave. The other outstanding characteristics of the style as practised in this country are the rich ornamentation of doorways and the picturesque development of central towers. To see some of the finest early Romanesque work in Spain we make our way to Oviedo, where we find the very interesting ninth-century Churches of Santa Maria de Naranco and San Miguel de Lino. And now, naturally enough, we want to get some idea of how far the artistic promise of these early buildings was fulfilled. Come with me to Toro and look at the thirteenthcentury Romanesque cathedral there, noting specially the magnificent central tower and the richly sculptured northern doorway;

Romanesque Buildings

and again follow me to Tarragona, into the unrivalled thirteenthcentury Romanesque cloisters of the cathedral. Undoubtedly, the Romanesque builders of Spain were a credit to the whole family of Romanesque builders in Europe; and do you not feel that this great architectural family deserves a place of honour among the world's master-builders?

CHAPTER IV

ROMANESQUE MEANS TO BEAUTIFUL ENDS

THERE are many mediums through which architecture can wield the charm of beauty unadorned. Given the artistic instinct, the builder can summon to his aid the subtle power of proportion, the fascination of line, the stirring appeal of parts harmoniously blended into an organic whole, the enchantment of masses so broken up as to defy monotony without any suggestion of unrest, the poetic stimulus of perspective, and the spell of light and shadow play. And the builder who is worthy of his name uses these decorative means to the very best of his ability before he attempts to adorn his work; then, when he finally resorts to ornamental accessories, he demands of every detail that it shall be appropriate to the general design. This is a high standard of architectural art; now-a-days, when we see so many modern buildings conspiring together to make us feel that architecture is not one of the arts but a poor sort of craft, it might even be called an exacting standard that I have set up. But as the Romanesque builders can well afford to stand their trial on such terms, we need not hesitate to put their instinct for beauty to the severest test. Justice, however, demands that we should judge them by their later efforts, by the work done after the European kingdoms had been formed, and the spirits of nationality and individuality had come into existence, rather than by their earlier achievements in the days when they were citizens of the Roman Empire. Nevertheless, it must not be imagined that their early work is a very dark blot on their artistic record; true, they made free use of parts of old buildings in the construction of new ones, thus

Romanesque Means to Beautiful Ends

starting their career with a patchwork style, but, as I have already pointed out, they displayed a keen sense of proportion, together with many signs of what may be regarded as artistic promise if we look upon their work as the beginning of a new architectural

era rather than as the end of a famous old one.

Many of the secrets of beauty are so essentially the secrets of the creative genius that no extraneous force of intellect or power of imagination can wrest them from the work in which they constitute so rich a source of pleasure; hence there are many beautiful things in Romanesque buildings which defy our efforts to explain how they hold us spellbound. On the other hand, it is possible to discover some of the methods by which certain beautiful results are obtained, and seeing that we are creatures of intellect as well as emotion, such knowledge undoubtedly increases our power of appreciation. So let us see how far we can

probe the chief Romanesque means to beautiful ends.

In taking our pleasure trip among some of the most famous Romanesque buildings in Italy, Germany, France and Spain, we noticed many expressions of local taste. Now let us treat the Romanesque workers of these nations as one great building family, and endeavour to find out how they found practical expression for beautiful ideals. First let us glance at Romanesque plans, confining our attention to ecclesiastical buildings since they were the most important structures of the period. Here we have much evidence of originality. We see the Basilican plan growing into the form of that most sacred Christian symbol, the cross, by the development of the transept crossing the nave at right angles, and the extension of the east end; we notice the narthex, or porch, being transformed into great western portals; and although we miss the atrium, or forecourt, we find it reappearing as a side court of greater magnificence under the name of cloisters. And even though we are merely taking a sweeping view of plans, yet another feature compels our attention and wins our admiration. First we see a single tower, either detached or joined to the main building; then we notice this detail becoming more and more

popular, and find towers of various forms—circular, square and octagonal—placed at the east and west ends and at the crossing of nave and transepts. The German branch of the Romanesque family made special use of grouped towers in the decorative scheme of their designs; and the Spaniards are noted for making central towers conspicuous for their highly picturesque character.

The Romanesque builders undoubtedly had a keen appreciation of the very subtle means of endowing a building with beauty, such as proportion, perspective, line and mass. It is impossible to analyze the joy-inspiring effects obtained by the Romanesque or any other master-builders through the medium of proportion. Other mediums are almost equally of a spiritual nature, but some are not quite so elusive as others. For instance, there are certain obvious facts about the Romanesque treatment of line. The outstanding lines of Romanesque buildings are horizontal; towers certainly proclaim the artistic value of vertical lines, but although there is a certain bias towards the ideal of loftiness in some Romanesque buildings, that ideal did not become a powerful stimulus until the Gothic period. Intimately connected with line is form, and the forms of various details, such as round arches, round windows, and circular towers, show us that the Romanesque builders were conscious of the beauty of curves, and fully realized that a general presentation of horizontal lines must be prevented from provoking monotony by an intermixture of contrasting lines.

The chief means of providing a playground for light and shadow were arcades. Internally, arcades performed the practical duty of divisional features as well as being decorative details; externally, they also served this double purpose in the cloisters, but were introduced into the façades merely as ornamental details.

Among Romanesque openings, deeply recessed and richly decorated doorways are a conspicuously beautiful feature. Round windows also play a prominent part in the decorative scheme. These rose or wheel windows were a favourite form of opening with the Norman-Romanesque builders, but they were also popular in Germany and North Italy. Their characteristic position

Romanesque Means to Beautiful Ends

is in the west front of a church, over the principal doorway when this has its place in the western façade.

Sculpture was a particularly favourite method of ornamentation among some members of the Romanesque building family; and by all of them it was regarded as necessary, to some degree, in the making of buildings beautiful. Capitals and shafts of columns, mouldings of arches, vaulting ribs, and numerous other constructive details offered suitable surfaces for ornamental carving; and sometimes the whole façade was practically an elaborately carved framework for sculptured figures. In districts where Classic influence was specially active the carving and sculpture are very refined, but the most interesting and thoroughly characteristic Romanesque work of this kind is found in the localities where northern individuality was free to find its own methods of expression. Purely Romanesque sculpture may be rude from the point of view of technique, but it is vigorous in treatment, and while the subjects deal largely with everyday life they also bear witness to a rich vein of fantastic imagination. Grotesque figures of men and animals, and designs derived from the vegetable kingdom are of common occurrence, and when such details are grouped into a composition they frequently tell the story of hunting-adventures and other incidents in the life of the northern conquerors. The style of such narratives is fantastic, grotesque, charged with a wild poetic imagery, but it is full of vitality, and bears striking testimony to the vigorous northern element as the progressive spirit of the Romanesque style.

The great magician, colour, also wields his wand in Romanesque buildings; wooden roofs were painted and gilded, and the interiors of walls were covered with frescoes. Time has despoiled much of the painter-collaborator's work, but even in dimmed tints and faded tones we can catch hints of the original splendour of the colour schemes, and there are well-preserved frescoes and restored painted roofs to aid our imagination. Other colour mediums employed in the decoration of Romanesque buildings were essentially of a more durable nature. In Italy coloured marbles

33

were used in structural features, such as columns, and introduced into walls and façades as ornamental stripes and medallions; and mosaic work, which played so prominent a part in the decoration of Early Christian basilicas, was revived in the twelfth

century.

Look at the work of the Romanesque builders as a whole. I do not ask you to shut your eyes to its faults; indeed, I will emphasize them for you. That work lacks the refinement of Classic architecture; necessary stability frequently seems too closely akin to unnecessary stolidness and clumsiness; much of the carving and sculpture is rudely executed; and many of the vaulted roofs seem to be the oddest patchwork coverings. But range side by side with these drawbacks the artistic merits to which I have called your attention, and do not forget that the Romanesque builders performed all the strenuous pioneer work in the evolution of the Gothic style.

And, now, before leaving you to make up your minds as to the relative values of the 'blemished' Romanesque style and the perfect Classic and Gothic styles, between which it forms the link in architectural history, I must just explain to you quite simply

how Romanesque ideals were ultimately achieved.

CHAPTER V

THE TRIUMPH OF INDIVIDUALITY

ONE of the first Romanesque signs of a new style soon to come was the use of the pointed arch, and, roughly speaking, when round arches and pointed arches are found together we may jump to the hasty conclusion that the building in which they occur is indicative of a transition from Romanesque to Gothic. But we must be careful to verify this conclusion by seeing that the general surroundings of the part in which the pointed arch appears are Romanesque in character, for it may well be that the roundarched portion was erected by the Romanesque builders and the pointed-arched portion added later by their Gothic brethren. In Transition work the form of the pointed arch merely makes its appearance in a Romanesque environment.

But although the use of the pointed arch in conjunction with the round arch marks a characteristic of the Transition style, it is the evolution of vaulting that is the true Romanesque link between Classic and Gothic architecture. Let us see how it came to pass that the mediæval master-builders were called upon to

solve a new vaulting problem.

Directly the Romanesque builders began to construct the ribs of their vaults first, they realized the full significance of the simple fact that semicircular ribs of unequal curvature are unequal in height. A few simple illustrations will explain the vaulting troubles arising out of this geometrical fact, and the methods by which they were experimentally met, till at length they were successfully overcome. Imagine that we have four columns set up at the angles of a square; we want to cover over the space

5-2

within the square with vaults, of which we have first to design and fix the ribs. We begin by working out the design on paper, drawing a square with its diagonals; with the point of intersection of the diagonals as centre and half a side of the square as radius, we can strike a circle that will touch each side of the square, from which we see that if we fill in the angles of the square made by our four columns we can get a circular base, on which we can build a dome. But the Romanesque builders as a whole did not favour the form of the dome or any form of vault tending to this shape. To understand the nature of their vaulting problem, let us draw another square with its diagonals. strike semicircles spanning each side of the square, and others spanning the diagonals, the semicircles on the diagonals will have a greater altitude than the ones on the sides; this is naturally accounted for by the fact that the diagonal of a square is longer than its side, and from this experiment we discover that if we make semicircular ribs for our vault, those spanning the space between the columns on any side of the square will not be so high as the diagonal ribs. The Romanesque builders energetically strove to solve the problem of making longitudinal, transverse and diagonal ribs of equal height. When they wanted to vault an oblong compartment, the problem was more difficult than in the case of a square bay, for then they had to deal with three instead of two round arches of different curvature. They stilted the ribs of smaller curvature—that is to say, raised them up on vertical props-or made the diagonal ribs segments of a circle instead of perfect semicircles; but not only was it often very difficult for them to adjust their vaulting ribs, but their artistic sense rebelled against the awkward lines resulting from the liberties they had to take with round ribs of unequal curvature in order to get them the same height. The Late Romanesque builders made many experiments with their vaulting ribs, with the result that some of their vaults are curious and interesting specimens of stone patchwork, looking like umbrella coverings with quaintly shaped pieces let in to fill up gaps. A favourite

The Triumph of Individuality

device for surmounting the difficulty of spanning the oblong compartments of naves was to include two of them in one square bay of vaulting, each main bay corresponding to two square

compartments of the side aisles.

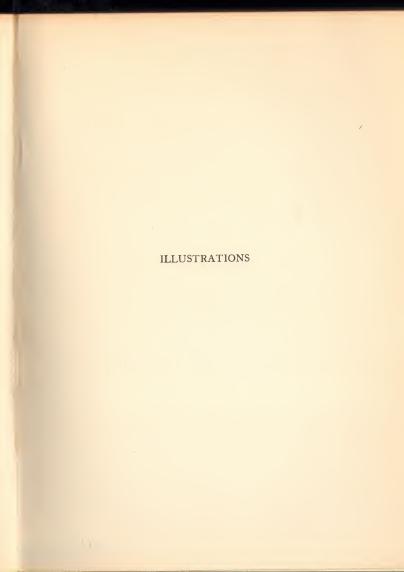
The most energetic efforts to solve the Romanesque problem of levelling vaulting ribs were made in Northern France and Northern Italy, and it was long a matter of dispute as to whether the honour of making the initial move in the evolution of the new vaulting system belongs to the Normans or the Lombards. It is now generally believed that the Normans were the first mediæval builders who erected cross vaults on the system of covering a space with a framework of ribs, and so regulating the curvature of the surface of vaults that can be filled in, without the aid of temporary supports, by laying stones in courses from rib to rib. This system of vaulting led to the introduction and development of the principle of insuring stability by means of balance. It was no longer necessary to make vaults of great thickness, and to provide massive piers and thick walls to support them. From more graceful piers sprang arched ribs, balancing on their backs a thin infilling; the arches helped the piers to resist the downward pressure of the vaults; the lateral thrust of the arches was counteracted by wall-props or buttresses; and the pieces of wall between the buttresses were gradually made less thick, as gradually they had less work to do.

The Romanesque vaulting problem was solved, finally and artistically, by the Gothic builders, who made use of the form of the pointed arch for their vaulting ribs, it being a comparatively easy matter to make pointed arches of unequal span and equal height. All discoveries seem so simple when they are made that we are apt to underestimate the help given to the actual discoverers by those who clear the way and pave the road to victory. Let us, therefore, be careful to remember that we owe our first thanks for the new Gothic style to the pioneer work of the

Romanesque builders.

If, as we wander among Romanesque buildings, we are tempted

to compare them at all unfavourably with their beautiful Gothic descendants, let us remind ourselves that they are the work of men who bequeathed an ideal to their children. And if, whilst we are critically disposed towards these same buildings, there flashes above the horizon of our mind's eye the perfect picture of one of their Classic antecedents, let us but remember that the Romanesque builders were a new architectural race bent on working out their own artistic salvation; then, surely enough, we shall find ourselves summoned back from the critical plane to the silent heights of pure enjoyment by that glorious Gospel of Imperfection, "'Twere better youth should strive toward making, than repose on aught found made."



SAN CLEMENTE

ROME, ITALY

- HISTORICAL NOTE.—In all probability San Clemente was one of the first Christian churches founded in Rome. The oldest part is a subterranean church. Above this stands the upper basilica, which was almost entirely rebuilt in the eleventh century, but is considered to exhibit, to a great extent, the primitive form of Christian basilicas as they were originally planned in the fourth or fifth century.
- ARCHITECTURAL NOTE,-This is one of the few basilicas that still retain an atrium or forecourt, resembling the atrium of a Roman house. The atrium of the Christian basilicas was an open court surrounded by arcades. In the centre there was a fountain, or a bowl of water, where all who came to church washed their hands before entering the place of worship. The covered part of the court next the church was called the narthex, and was the place reserved for penitents. When there was no atrium, a narthex at least was usually included in the plan. From the atrium of the Early Christian basilicas the cloisters of later churches were developed. The illustration opposite shows the interior of the upper Basilican Church of San Clemente, the way in which it is divided into nave and aisles, the treatment of the apse, and the arrangement of the choir. The columns separating the nave and aisles are ancient ones of different materials and different designs. The choir is enclosed by marble screens, and has a pulpit or 'ambo' on either side, provided for the reading of the Epistle and Gospel respectively (see plan of San Clemente in illustrated glossary).
- GENERAL NOTE.—The choir is believed to have been set up originally in the older basilica, and to have been removed to the upper basilica when the latter was erected and the former abandoned. There are various Christian emblems sculptured on its marble walls, together with what is supposed to be the monogram of Pope John II., who reigned from 532 to 535. This monogram is one of the chief references in the various attempts to fix the dates of the basilicas of San Clemente.



S. MARIA MAGGIORE

ROME, ITALY

- HISTORICAL NOTE.—The Basilican Church of Santa Maria Maggiore was founded in 352. It was enlarged in 432, and in spite of the numerous additions and alterations that have since been made it is still the finest and most beautiful example of three-aisled Basilican churches.
- ARCHITECTURAL NOTE .- 'There is great beauty in its internal colonnade, all the pillars of which are of one design, and bear a most pleasing proportion to the superstructure. The clerestory too is ornamented with pilasters and panels, making it a part of the general design; and with the roof, which is panelled with constructive propriety and simplicity combined with sufficient richness, serves to make up a whole which gives a far better and more complete idea of what a basilica either was originally, or at least might have been, than any other church at Rome. It is true that both the pilasters of the clerestory and the roof are modern, and in modern times the colonnade has been broken through in two places; but these defects must be overlooked in judging of the whole. Another defect is that the sideaisles have been vaulted in modern times, and in such a manner as to destroy the harmony that should exist between the different parts of the building. In striving to avoid the defect of making the superstructure too high in proportion to the columns, the architect has made the central roof too low either for the width or length of the main aisle. Still, the building, as a whole, is, perhaps, the very best of all the wooden-roofed churches of Christendom, and the best model from which to study the merits and defects of this style of architecture' (Fergusson),
- GENERAL NOTE.—The church is richly decorated with mosaics—those on the side walls of the nave and the face of the arch of the tribune are believed to have been executed about 432; but the mosaics ornamenting the vault of the tribune date from the thirteenth century. Both this church and San Clemente profited by the skill and energy of the new school of mosaic-workers, which arose in Rome in the twelfth century and became famous for mosaics in the styles usually called 'Opus Alexandrinum' and 'Cosmati work.'



THE BAPTISTERY, RAVENNA

ITALY

HISTORICAL NOTE.—The baptistery at Ravenna was founded towards the end of the fourth century.

Architectural Note.—This is an octagonal building, with two arcades in the interior, one above the other.

GENERAL NOTE.—Ravenna was raised to a position of great importance by the Emperor Honorius, who transferred his residence there from Rome in 402. It is one of the most important centres for the study of Early Christian art. So far as architecture is concerned its special interest lies in the revelation of eastern or Byzantine influence competing with Roman influence to win over the Early Christian builders.



E. Alinari.

THE BAPTISTERY, RAVENNA: INTERIOR

ITALY

See notes to previous illustration.

The lower arcade is decorated with some very good mosaics. Over it rises the upper arcade, which is adorned with figures of prophets and stucco ornaments. Above the upper arcade runs a broad frieze, and the whole is roofed over with a cupola, which is ornamented with fifth-century mosaics of remarkably fine workmanship. The font, of white marble, also dates from the fifth century.



S. APOLLINARE IN CLASSE

RAVENNA, ITALY

- HISTORICAL NOTE, -S. Apollinare in Classe was begun in 534, consecrated in 549, and restored towards the end of the eighteenth century.
- ARCHITECTURAL NOTE.—This is an example of a three-aisled Basilican church executed by Byzantine artists on the Western model. It has a vestibule at the west end, and a round campanile. The simple exterior gives no hint of the magnificence of the interior, but each has its own power of appeal, and the whole building is the finest of the existing basilicas in Ravenna. Externally there are suggestions of artistic rebellion against the monotony of flat stretches of wall, for there are traces of an effort to break up the surfaces with pilasters and arches,
- GENERAL NOTE.—The church is named after S. Apollinaris, the first Bishop of Ravenna, who suffered martyrdom in 74 under Vespasian.



S. APOLLINARE IN CLASSE: INTERIOR

RAVENNA, ITALY

See notes to previous illustration.

The vast interior is divided into nave and aisles by twenty-four cipollino columns, and covered with an open roof. The mosaics with which the church is richly ornamented are famous; those adorning the dome of the tribuna are particularly well-preserved specimens of sixth-century work.



7-2

S. AMBROGIO

MILAN, ITALY

- HISTORICAL NOTE.—S. Ambrogio was founded in the fourth century, on the ruins of a temple of Bacchus. The present church dates for the most part from 1140, but the atrium is probably ninth-century work, and the campanile is believed to have been erected in 1129.
- ARCHITECTURAL NOTE.—This building is an example of North-Italian Romanesque. A feature of the church is its remarkably fine atrium, or forecourt, surrounded by areades. Like the church of S. Michele at Pavia, S. Ambrogio forms an interesting link in the transition to Gothic. Some authorities maintain that this church is vaulted in a purely Gothic style; others, that the principle of construction merely foreshadows the Gothic. Violent controversies have raged round the date at which the whole building was erected and roofed over, with a view to fixing the earliest date at which the Gothic principle of vaulting began its evolution. But it must not be imagined that the Italians invented the method of vaulting used in S. Ambrogio. No matter whether that method be regarded as pure Gothic, or as Romanesque transition to Gothic, it was an imported method, presumably having its origin in France, most probably in Normandy.
- GENERAL NOTE.—Many of the Lombard Kings and German Emperors were crowned in S. Ambrogio, an Iron Crown, now famous in history, being used at the coronation



S. AMBROGIO: INTERIOR

MILAN, ITALY

See notes to previous illustration.



S. ZENO

VERONA, ITALY

- HISTORICAL NOTE.—The campanile was erected in 1045, and restored in 1120.

 The nave dates from 1139, and the choir is thirteenth-century work,
- Architectural Note.—S. Zeno is one of the finest examples of Romanesque architecture in its North-Italian form. It has many local characteristics, the most important being (1) the arcaded corbels under the slope of the gable, (2) the projecting western portal with columns resting on the backs of lions. The great western wheel window is an excellent specimen of this type of opening. S. Zeno has cloisters with beautifully designed double columns. The whole building is imbued with many means of stimulating enjoyment, but amongst them all its harmonious proportions undoubtedly make the first and most insistent appeal.
- GENERAL NOTE.—The campanile is typical of the detached bell-towers of the period.



S. ZENO: INTERIOR

VERONA, ITALY

See notes to previous illustration.

The interior of S. Zeno is divided by alternate columns and piers, and has an open roof. The choir, above the crypt, is approached by steps, of which the decorative scheme is akin to that of the main porch; for the steps on the right are flanked with columns which rest on lions and bulls. The marble statues of Christ and the Twelve Apostles on the choir screen are considered to be twelfth-century work.



S. ZENO: PORCH

VERONA, ITALY

See notes to previous illustrations,

The projecting porch to the main doorway of S. Zeno, shown in the illustration opposite, is an example of Romanesque decoration in its most happily inspired vein. It makes us feel that although the Italians did not take a foremost place among the technical experimentalists of this period, we owe to them, as Romanesque builders, no less a debt than to their more scientific contemporaries; for their steadfast pursuit of beauty exerted a widespread influence, which undoubtedly tended to raise the general Romanesque standard of decorative design.



S. ZENO: CRYPT

VERONA, ITALY

See notes to frevious illustrations.

The approach to the spacious crypt, situated beneath the raised choir, extends the whole width of the church. The vaulted roof rests on forty columns; the medieval capitals are of various designs, and some bear the name of the sculptor. Within this crypt is the tomb of S. Zeno, Bishop of Verona and patron saint of fishermen, together with some ancient sculptures and frescoes.



PARMA CATHEDRAL

ITALY

- HISTORICAL NOTE.—This cathedral was begun in 1117, but was not completed till the thirteenth century.
- ARCHITECTURAL NOTE.—This building is typical of the Lombard variety of Romanesque architecture, and most of the leading characteristics of the Lombard style enter into its construction—the façade presents a single mass terminating in a gable, under the slopes of which are arcade galleries; pilasters, with half columns attached, take the place of columns in dividing up the nave and aisles; ornamental areades enter largely into the decorative scheme; sculptured lions guard the doorways; the bell-tower is a prominent feature. Parma Cathedral is cruciform in plan, has a raised choir above a crypt, and is surmounted by a dome. In the interior, the triforium, or middle story, stands out as a prominent feature by reason of its pure Romanesque form of simple beauty.
- GENERAL NOTE.—The illustration shows a back view of the cathedral, and has been chosen to emphasize two important features in the general plan, the apsidal-transept termination, and the dome, which together seem to point to the church at Bethlehem as the prototype of this cathedral; the dome, in any case, obviously suggests Eastern influence.



FERRARA CATHEDRAL

PALY

- HISTORICAL NOTE.—The lower part of the cathedral dates from 1135; the upper part is thirteenth-century work. The porch and campanile were added later.
- Architectural Note.—Ferrara Cathedral is an excellent example of the Lombard branch of Romanesque architecture, and shows the characteristic massive façade of the Lombard style. The interior, divided into aisles and double transept, has been thoroughly modernized. Externally the building affords a good opportunity for comparing and contrasting three successive styles of architecture. The lower portion is a specimen of round-arched, Romanesque work; the upper part shows us the pointed arches of the Gothic builders, who were nearly related to their Romanesque predecessors. The campanile is a beautiful specimen of the Renaissance style, which succeeded the Gothic but sprang in a more direct line of descent from Classic art than either of the two intervening styles which enter into the construction of this eathedral.
- GENERAL NOTE.-Most of the sculptures were executed in the thirteenth and fourteenth centuries.



9-2

S. MICHELE

PAVIA, ITALY

- HISTORICAL NOTE.—This church is sometimes erroneously described as a seventhcentury building; it actually dates from 1188.
- ARCHITECTURAL NOTE.—S. Michele is a Romanesque church in the North-Italian style. The decoration of the façade with strips of ancient reliefs is peculiar, but the gabled gallery is characteristic of the work in this locality. The church is cruciform in plan. Internally, it is divided into nave and aisles by pillars, spanned by double round arches; the side aisles are in two stories. A short raised choir, with crypt beneath, terminates in an apse.
- GENERAL NOTE.—The vaulting at S. Michele forms an interesting link in the transition to Gothic. The church is vaulted in square bays; the piers are of clustered section, expressly designed to receive the vaulting ribs, and altogether the walls and points of resistance are constructed in such a way as to fulfil their duty of supporting the roof in a more scientific manner than was customary in the Basilican churches. We feel there is life in S. Michele, that it is an organic whole rather than a combination of inert parts.



THE PALAZZI FARSETTI AND LOREDAN

VENICE, ITALY

HISTORICAL NOTE .- These palaces were erected in the twelfth century.

ARCHITECTURAL NOTE.—These examples of twelfth-century domestic architecture show the Romanesque style as practised in the locality of Venice. The Venetians were closely associated with Constantinople, and as a result Byzantine influence is evident in their buildings. Notice how many of the circular arches are stilted,

GENERAL NOTE.—These palaces are now used as municipal buildings. They are magnificently situated on the Grand Canal.



S. MINIATO

FLORENCE, ITALY

- HISTORICAL NOTE.—This church was founded in 1013, on the site an of earlier one.

 The façade dates from the twelfth century.
- Architectural Note.—8. Miniato is an example of Romanesque architecture as practised in Central Italy. The whole building is beautifully proportioned, and is to a great extent Classic in conception.
- GENERAL NOTE.—The panels and stripes of marble ornamenting the exterior and interior constitute a characteristic Italian style of decoration, which was also practised in the Gothic period. Black and white marble are used in S. Miniato, but other marbles were employed in various buildings, and so arranged as to make a contrast of colours a prominent feature of the decorative scheme.



S. MINIATO: INTERIOR

FLORENCE, ITALY

See notes to previous illustration.

S. Miniato is divided into nave and aisles; it has a raised choir, above a crypt, terminating in a simple apse, but no transept. The introduction of piers as divisional features suggests that the original idea was to roof over the building by some system of vaulting in compartments. It was, however, covered with an open-timber roof, gaily and tastefully coloured in gold, green, blue, and red. The roof has been restored, but the original decorative scheme was adhered to in the process.



THE BAPTISTERY, CATHEDRAL, AND LEANING TOWER, PISA

ITALY

HISTORICAL NOTE,—The cathedral at Pisa was founded in 1063; the baptistery was begun in 1153, and the campanile in 1174. The cathedral was seriously damaged by fire at the end of the sixteenth century, but was subsequently restored.

ARCHITECTURAL NOTE.—The cathedral is a leading example of the Romanesque style as developed in Tuscany, and takes high rank among the great mediæval cathedrals. It is built entirely of marble—the body white, the ornamentation black and coloured, bands and inlays of dark green being conspicuous. The exterior is particularly striking, with its characteristic façades of blind arcades, built in stripes of red and white marble, and small open arcades. The mosaic work in the cathedral is akin to that known as 'Cosmati work' in Rome, both being of Greek origin.

The circular baptistery is also constructed entirely of marble. It is mainly in the Romanesque style, but Gothic additions were made in the fourteenth century.

The campanile, world-famous as the Leaning Tower, is generally supposed to owe its peculiarity to the settling of the foundations during the progress of the work; nevertheless, it has been suggested that its oblique position was intentional.

GENERAL NOTE.—The Campo Santo, or burial-ground, seen in the background of the illustration, is in the Tuscan-Gothic style of architecture.



PISA CATHEDRAL: INTERIOR

ITALY

See notes to previous illustration,

The plan is Basilican. A nave with double aisles is crossed by a three-aisled transept. The transepts and east end terminate in apses. The columns are ancient Roman and Greek ones, which came into the hands of the Pisans as spoils of war. The nave has a richly gilded, flat, coffered ceiling; the aisles are vaulted. As an example of Romanesque work the whole cathedral is famous for its magnificent decorative effects rather than for any structural contribution to the development of the succeeding Gothic style. Byzantine, Lombard and Arab influences are evident in the building.



S. MICHELE

LUCCA, ITALY

- HISTORICAL NOTE.—S. Michele was founded in 764. The present church dates mainly from the latter part of the twelfth century, but the façade was erected in 1288.
- Architectural Note.—Lucca played an important part in the development of mediaval architecture, and a factor in its building enterprise during the twelfth century was rivalry with Pisa. The buildings erected at Lucca during this period bear considerable resemblance to the contemporary architecture of Pisa, and S. Michele in particular shows the great love of the Pisan school for tiers of arcades. Here the gable is carried up a considerable distance above the roof, for the sole purpose of introducing more arcades. The effect savours somewhat unpleasantly of exaggeration.
- GENERAL NOTE,—The general design of the building gives rise to very beautiful and varied light and shadow effects.



ST. JOHN LATERAN: CLOISTERS

ROME, ITALY

HISTORICAL NOTE. - The cloisters of St. John Lateran were erected in 1234.

ARCHITECTURAL NOTE.—These cloisters are one of the finest examples of their kind, and bear eloquent testimony to the keen artistic feeling in the hearts of their builders. Notice the picturesque effects obtained by the grouping of the arches, and by the design and arrangement of the columns. The twisted columns are a special feature; they are inlaid with mosaic ornaments of various tasteful patterns.

GENERAL NOTE.—A new era of mosaic working sprang to life in Rome in the twelfth century, and the art spread considerably in the South. The mosaic work of this period, when set in panels and bands, sunk in the marble, is generally called 'Cosmati work,' after Cosmas, the distinguished member of a family of marble workers. But Cosmas, who was making a famous name for himself in the early days of the thirteenth century, was by no means the first master of this Roman school of mosaic workers, which started its career about 1100. One of the heads of this school was Vasalletti, and his inscription has recently been found on the cloisters of St. John Lateran.

The basilica of St. John Lateran, to which these cloisters are attached, was erected in A.D. 330, and was one of the most famous of the Early Christian churches. It has been modernized almost beyond recognition as an example of Early Christian work.



11-2

ST. JOHN LATERAN: INTERIOR OF CLOISTERS

ROME, ITALY

See notes to previous illustration.

The illustration given opposite shows the method of vaulting the cloister arcades in square bays, and the picturesque grouping of the openings between the vault arches.



ST. PAUL BEYOND THE WALLS: CLOISTERS

ROME, ITALY

HISTORICAL NOTE .- These cloisters were erected in 1241,

- Architectural Note,—These cloisters are a magnificent feature of the Benedictine monastery adjoining the basilica of St. Paul, and they serve well to show the standard of art expressed in Italian monastic architecture of the period. Their resemblance to the cloisters of St. John Lateran is at once apparent, and the whole of the workmanship is of a similar kind in both examples. (See voites to two previous i.lustrations.)
- GENERAL NOTE.—The basilica of St. Paul beyond the Walls was built by Theodosius in the fourth century. This famous shrine of the Christian faith was almost completely destroyed by fire, at the beginning of the nineteenth century. A new basilica has been erected on the site.



AIX-LA-CHAPELLE CATHEDRAL

GERMANY

- HISTORICAL NOTE.—The oldest part of this cathedral (see octagon in central portion of illustration, below the gables) was erected by Charlemagne, between 796 and 814, as a royal tomb-house. Many alterations and additions have since been made—the old choir was replaced by the present one in the Gothic style, which was erected between 1353 and 1413; the gables of the octagon date from the thirteenth century and its roof from the seventeenth century. The western tower is modern.
- Architectural Note.—Charlemagne's part of the cathedral is internally an octagon, but each angle diverges to two piers, so that externally the building has sixteen sides at the base. The side aisles are in two stories. The inner roof is a dome. The later style of the gables and outer roof has already been emphasized. The plan of the cathedral as erected by Charlemagne was suggested by the church of S. Vitale, Ravenna.
- General Note.—When this tomb-house was opened, in the tenth century, Charlemagne's body was found seated on his throne, wearing his crown and imperial robes.



GERNRODE CHURCH

GERMANY

- HISTORICAL NOTE.—The ancient Romanesque church at Gernrode, in the Hartz, was founded in 960. The building was probably completed within a century after that date.
- ARCHITECTURAL NOTE.—This is one of the most perfect and interesting examples of Early Romanesque work in Germany. Its design shows the origin of the more elaborate German churches, exhibiting in their simple form the leading characteristics of the German Romanesque style—such as twin towers connected by a gallery, single windows, and the alternation of piers and columns in the nave arcades. A feature of the church is the triforium, rarely met with in German Romanesque churches. There are two choirs, at the east and west ends respectively, and crypts.
- GENERAL NOTE,—There are some interesting twelfth-century bas-reliefs in a side chapel here.



MAYENCE CATHEDRAL

GERMANY

HISTORICAL NOTE.—This cathedral was commenced in the tenth century, and the main building was finished in the eleventh century. The west choir dates from the thirteenth century, and some of the side chapels were added in the thirteenth and fourteenth centuries. But many parts of the cathedral have been rebuilt or completely restored.

Architectural Note.—The eastern apse, shown in the illustration, is the most perfect existing portion of the original building.

GENERAL NOTE .- The building material is red sandstone.



S. MARIA IM CAPITOL

COLOGNE, GERMANY

- HISTORICAL NOTE.—It is sometimes asserted that this church dates from the beginning of the eighth century. But more probably S, Maria as we now see it was erected for the most part during the ninth or tenth centuries,
- ARCHITECTURAL NOTE.—This is an example of the triapsal churches for which Cologne is famous. The choir and two transepts terminate in apses, and an outer aisle surrounds them and the nave. The tracery in the lower windows was added at a late stage in the Gothic period, and the pointed vaulting of the nave was doubtless executed in the fourteenth century. Externally, S. Maria resembles the neighbouring Church of the Apostles, but internally it has more the appearance of a Greek church.
- GENERAL NOTE.—S. Maria im Capitol stands on a height, and takes its name from its position, which is on the site of the capitol of the Roman city.



CHURCH OF THE APOSTLES

COLOGNE, GERMANY

- HISTORICAL NOTE.—This church was begun in 1020 and completed 1035; but it was damaged by fire in 1098 and again in 1199, and was partly rebuilt in the beginning of the thirteenth century.
- Architectural Note.—The eastern part (see illustration) is triapsal, and is crowned with a low, octagonal tower; lengthways runs a broad nave, with an aisle of half its breadth on each side; and at the west end there are transepts.
- GENERAL NOTE.—The Church of the Apostles is generally considered to be the finest of the group of triapsal churches for which Cologne is famous.



S. GEREON'S CHURCH

COLOGNE, GERMANY

- HISTORICAL NOTE.—The nave, with its crypt, dates from the eleventh century, the apse was erected in the twelfth century, and the decagonal domed part of the nave was added in the thirteenth century.
- ARCHITECTURAL NOTE.—The earlier portions are purely Romanesque, with the exception of some restorations. The polygonal part is an interesting example of the Transition style as practised in Germany. The Gothic style was not adopted in Germany till a very late date, and in German architecture of the Transition period the pointed arch was used with little or no organic connection with Gothic technique. This use of the pointed arch as a form rather than as part of a system is seen at S. Gereon, whose plan is essentially that of a German Romanesque building.
- General Note.—This church is sacred to the memory of S. Gereon and the Theban Legion of 6,000 men who are reputed to have suffered martyrdom on this spot, about A.D. 200, because they had become Christians. The church is said to contain the bones of S. Gereon and the 6,000, but other legends fix the scene of the martyrdom farther north, at Xanten, and also at S. Maurice in Switzerland.



13-2

LAACH ABBEY CHURCH

GERMANY

- HISTORICAL NOTE.—The abbey church at Laach was erected between 1093 and 1156.
- Architectural Note.—This is a somewhat small but very beautiful and complete specimen of German Romanesque. Length, 215 feet; width, 6a feet; greatest height, 140 feet. The church has a choir at both east and west ends, apsidal terminations, and lateral and central towers. This is one of the few churches that still possess an atrium or entrance vestibule. The cloisters of this forecourt betoken careful and refined workmanship. Great variety and extreme beauty of line characterize the exterior of this building.
- GENERAL NOTE.—The Abbey of Laach was a wealthy Benedictine Convent. It was suppressed by the French, since which time the church has remained unused.



WORMS CATHEDRAL

GERMANY

HISTORICAL NOTE.—The main building was erected between 1110 and 1200; but the vaulting and west end are thirteenth-century work, and there are side chapels dating from the fourteenth and fifteenth centuries.

ARCHITECTURAL NOTE.—Worms Cathedral is one of the finest buildings erected in Germany during the Romanesque period, and is thoroughly typical of the style. There are twin circular towers flanking both the eastern and western apses, and at the crossing of the nave and transept there is a low octagonal tower with a pointed roof; the entrances are at the sides; the round-headed windows of the façades are framed within flat pilaster strips; and the nave and aisles are vaulted in square bays, one vaulting bay of the nave corresponding with two of the aisles.

General Note.—The building material is red sandstone.



WORMS CATHEDRAL: INTERIOR

GERMANY

See notes to previous illustration.

The illustration given opposite shows the nave of Worms Cathedral, the vaulting of which is typical of the German Romanesque system. The interior and the roof have been restored.



CHURCH OF S. QUIRINUS

NEUSS, GERMANY

- HISTORICAL NOTE, -This church was built about 1208,
- ARCHITECTURAL NOTE.—S. Quirinus is one of the most famous examples of the transition from Romanesque to Gothic in German architecture. It is also an example of characteristic German planning, the transepts, as well as the east end, terminating in apses.
- GENERAL NOTE.—In marked contrast to the usual simple design of single round-headed windows in German Romanesque, many of the windows in S. Quirinus are fantastic in form. They manifest the tendency on the part of the Germans, during the end of the twelfth and beginning of the thirteenth century, to make their openings more ornamental.



NOTRE DAME DU PORT

CLERMONT-FERRAND, FRANCE

- HISTORICAL NOTE.—The exact date of Notre Dame du Port is not known, but the crypt is thought to be ninth-century work, while the rest of the church is supposed to have been rebuilt in the eleventh century. The church was restored in 1834, and the tower above the west door is modern.
- ARCHITECTURAL NOTE.—A very distinct style of Romanesque was evolved in Auvergne, and this church is one of the most important structures that was erected in that district. The style, as a whole, was influenced by local geology. The district being of a volcanic nature, special materials, such as black lava, were at hand, and these were largely and skilfully used by the Romanesque builders. The apse, shown in the illustration, is a good example of the French chevet, which forms such a striking contrast to the simply designed apses of the period in other countries. This church also shows the method of ornamentation derived from the use of local volcanic materials; the decorative effects on the outside are obtained through the medium of incrustations of black lava and light-coloured stones arranged in patterns,
- GENERAL NOTE.—The mediæval church at Issoire, a little to the south, is another very characteristic specimen of the Auvergnat-Romanesque style,



S. SERNIN

TOULOUSE, FRANCE

HISTORICAL NOTE,-This church was begun about 1075 and consecrated in 1096.

ARCHITECTURAL NOTE.—S. Sernin, with its five apsidal and four transeptal chapels, is a typical example of chevet churches. Here, too, we have in the remarkably long nave a fine specimen of tunnel vaulting with transverse ribs (see illustration). The church is also celebrated for its lofty octagonal tower, which foreshadows the spire of Gothic renown; the lower part is Romanesque, corresponding in style with the main building, but the upper part is Gothic. The building materials are brick and stone (see notes to Angouléme Cathedral).

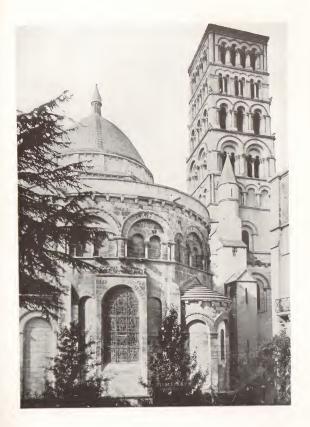
GENERAL NOTE.—Before the Revolution the church was an isolated fortress, protected by towers and battlements,



ANGOULÈME CATHEDRAL

FRANCE

- HISTORICAL NOTE.—This cathedral was erected during the eleventh and twelfth centuries.
- ARCHITECTURAL NOTE.—This is an example of the dome-roofed variety of Romanesque, which was developed in the province of Aquitania at the same time as the tunnel-vaulted variety (see notes to S. Sernin, Toulouse, also in Aquitania). The plan is a Latin cross, the cathedral consisting of a long aisleless nave, transepts with lateral chapels, and an apsidal choir with four chapels. The nave is covered with four stone domes, the one surmounting the crossing being carried above the roof and finished off with a stone lantern. Both transepts were originally crowned with towers. The southern tower, however, was destroyed by the Huguenots in 1568, but the magnificent northern one is still standing (see illustration). The western façade is richly ornamented; it is divided by circular arcades, which form the framework of numerous statues.
- GENERAL NOTE.—This cathedral was much damaged during the Revolution, and numerous additions and repairs have been made.



ABBEY CHURCH AT VÉZELAY

FRANCE

- HISTORICAL NOTE.—This church was erected during the eleventh century and the beginning of the twelfth, and is mainly in the Romanesque style. The choir, however, is a fine specimen of Early Gothic work. The building was completely restored about 1868.
- ARCHITECTURAL NOTE.—The church is finely situated on the top of a hill. The west front has three doorways, which lead into a large vestibule of two stories—the part of the building known as the narthex, originally reserved for penitents and for the reception of strangers. From the narthex three magnificent inner porches, flanked by twisted pillars, give access to the nave. The nave, remarkable for its great length, and for the simplicity of its Romanesque design, is shown in the illustration. Notice the construction of the vaults. Great transverse ribs, stretching from pier to pier, span the whole width of the nave; they form square compartments, within which are plain, intersecting vaults. Some of the sculpture in this church shows marked signs of Byzantine influence.
- General Note.—The province of Burgundy, the home of this church, was a very important centre of architectural activity in the Romanesque period, and the church at Vézelay is one of the most beautiful of the existing buildings of the time. It was erected in connection with a Benedictine Abbey, one of the great monastic establishments for which Burgundy was famous in the Middle Ages.



NOTRE DAME LA GRANDE

POITIERS, FRANCE

HISTORICAL NOTE .- This is a twelfth-century church.

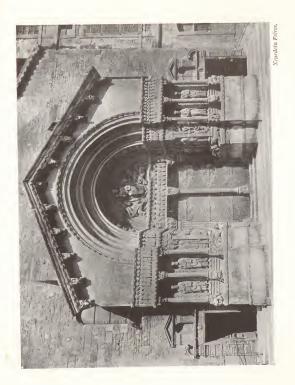
- ARCHITECTURAL NOTE.—Notre Dame la Grande is typical of local Romanesque as developed in Anjou. In this neighbourhood the ideal of richness in decoration was so ardently pursued that there was a tendency to exaggerate ornamentation. Indeed, it may be justly said that the somewhat unpleasing quality of floridness is apparent in such achievements as the façade of Notre Dame la Grande Poitiers; nevertheless, this west front affords an excellent opportunity for the study of medieval sculpture.
- General Note.—The window in the façade was originally circular; its form was altered in the fifteenth century, doubtless with a view to creating a larger space for the display of painted glass.



S. TROPHÌME: PORCH

ARLES, FRANCE

- HISTORICAL NOTE.—This church is considered to date from a period not long after the age of Charlemagne. The porch, however, was added in the twelfth century.
- ARCHITECTURAL NOTE.—S. Trophime is in Provence, in the district of France which was a great centre of Roman power and Roman architectural activity. As near neighbours it has some of the finest Roman structures ever erected, and in S. Trophime and other Provençal mediewal churches we can trace the influence of the Roman builders on their Romanesque brethren. Nevertheless, the Romanesque style in this district has distinct originality, of which great beauty of detail is a prominent feature. The taste for rich ornamentation is shown to great advantage in the porch of S. Trophime.
- GENERAL NOTE.—S. Trophime, to whom this church is dedicated, was the first Bishop of Arles, and a disciple of St. Paul. The porch was erected in celebration of the removal of his body to the church as its final resting-place.



S. TROPHÎME: CLOISTERS

ARLES, FRANCE

See notes to previous illustration,

Two sides of these famous cloisters of Southern France were erected during the twelfth century in the Romanesque style, the other two sides were built during the thirteenth century in the Gothic style. The illustration affords an opportunity of comparing the two styles. It also shows the square bell-tower of S. Trophime, a feature rarely met with in Provençal buildings.



TOURNAI CATHEDRAL

BELGIUM

HISTORICAL NOTE.—The cathedral at Tournai was built between 1146 and 1338.

- Architectural Note.—This is one of the most interesting of the Western European cathedrals, for it illustrates the complete development of Roman-esque architecture, including the realization of Romanesque ideals. The nave is Romanesque. The circular-ended transepts, erected in the thirteenth century, are in the Transition style, as are also the four towers and lantern at the crossing. The choir is Gothic.
- General Note.—This cathedral was originally triapsal, the transepts and east end being erected on the model of the famous triapsal churches at Cologne. (See notes on the Church of the Apostles, Cologne, and S. Maria im Capitol, Cologne.)



TOURNAI CATHEDRAL: INTERIOR

BELGIUM

See notes to previous illustration.

The nave, shown in the illustration opposite, is one of the finest achievements of the Romanesque builders. Length, 408 feet; width, 78 feet; height, 78 feet. It was begun in 1146 and consecrated in 1213, but was not vaulted till the eighteenth century.



SANTA MARIA DE NARANCO

NEAR OVIEDO, SPAIN

- HISTORICAL NOTE.—This building is considered to date from about 848, and is a particularly interesting monument of Early Christian work in Spain, seeing that it was erected during the period of Moorish supremacy in that country.
- ARCHITECTURAL NOTE.—The plan is more akin to a Pagan temple than to any contemporary example of Christian architecture. A porch in the middle of the north wall leads to the interior, which is a simple parallelogram with a chamber at each end; these chambers, or Tribunes, are separated from the nave by three round arches. The spirally fluted columns create a most decorative effect, which is enhanced by contrast with the general simplicity of the building. The roof is a round stone vault, with massive ribs springing from corbels, beneath which are curious ornamental shields, Under the nave is a rude stone vault, used as a cryot.
- CENERAL NOTE.—It is thought that this building was originally a palace, but that it was converted into a church soon after its erection.



SAN MIGUEL DE LINO

NEAR OVIEDO, SPAIN

- HISTORICAL NOTE.—This church is another of the Early Christian monuments in Spain. It was erected about the same time as Santa Maria de Naranco, near which it is situated.
- Architectural Note.—The plan is cruciform, but the building as we now see it does not do full justice to the beauty of the original design.
- GENERAL NOTE.—The ornamentation, of a distinct Moorish character in some of the windows, shows how Moorish influence penetrated up to the far north of Spain, even to the very districts where the Christians fled for refuge.



TORO CATHEDRAL

SPAIN

HISTORICAL NOTE.—Toro Cathedral dates from the thirteenth century.

Architectural. Note.—This cathedral is a fine example of Spanish Romanesque. It has a nave, two aisles, and two transepts, but the most striking feature is the picturesque sixteen-sided central tower. The cathedral is barrel-vaulted. In addition to the tower there are some remarkably beautiful ornamental details, such as the richly sculptured north doorway (see following illustration), and the fine Romanesque capitals within the cathedral.

GENERAL NOTE.—This cathedral bears eloquent testimony to the special care and attention bestowed by the Spaniards on central towers and doorways.



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TORO CATHEDRAL: PRINCIPAL DOORWAY

SPAIN

See notes to previous illustration.

The illustration shows the richly decorated principal doorway of Toro Cathedral. This is the northern entrance. There is also a fine Romanesque doorway on the west side.



TARRAGONA CATHEDRAL: CLOISTERS

SPAIN

HISTORICAL NOTE.—These cloisters are thirteenth-century work.

ARCHITECTURAL NOTE,—The Romanesque cloisters of Tarragona Cathedral are the gem of the whole building. They consist of four bays, each about 186 feet long, with 296 pillars. The main arches are divided midway by three smaller round-headed arches, above which are circular openings. The Romanesque capitals are famous for their fantastic carvings. Most of the circular openings have a rich infilling of Moorish ornamentation. The cloisters also exhibit marked signs of Norman influence in the round-headed arches of the openings, and in the use of zigzag ornamentation.

GENERAL NOTE.—The cloister garden is renowned for its beauty.







